

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS


SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING 1995



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by ELYSIA MARY DYWAN in partial
fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

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FOR WHICH THESIS WAS GRANTED MASTER OF FINE ARTS
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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Grey Modules (12 panels)	1994	Monoprint, Etching	50 x 70 cm

Statement

I am interested in exploring an art where the viewers' participation in the visual experience is dependant upon a system of spatial relationships. This system considers 3 inherent spatial tensions: the artwork itself, the placement of the artwork within a given site, and the viewers' role in the creation of meaning.

I have attempted to address a system of spatial relationships by means of the deployment of printworks within a given site. Each panel of the installation is intended not to purely portray a pictorial space, but rather to act as a building block for the overall spatial construction. These building blocks are to be used to both reconstitute the architectural setting and to activate the viewers awareness of their potential as participants in the construction of a spatial experience.

Placement of the panels determine the nature of the installation site. Decisions in arrangement directly affect the viewers' perception and reading strategy of the work. Among all the installation sites, similarities undoubtedly exist as each work has been produced through the printmaking process which is inherently inclined towards repetition, systemization and modular construction. However, there also co-exists differences in spatial relationships due to factors such as: the numbers of panels, the deployment of panels within the architectural setting, and contrapuntal positioning.

The viewers' role is seen as one who articulates the interaction between the artwork, its setting and the viewing self. In this articulation, the viewer

attempts to give meaning and significance to many disparate elements such as: architectural forms, fields, grounds, representational imagery, signs, symbols, colours, textures, proportions, and various gestural mark-making.

It is not my intent that the artwork dictate a single meaning. Instead, I hope to provide spatial measures that open possibilities for the construction of meaning by viewers who themselves bring to the installation their own personal associations and references. Hence I am interested in the idea that artwork may be open to a multiplicity of interpretations.

Elysia Dywan
January 1995

Slide Reference Sheet

- #1 DYWAN, Elysia
Grey Modules, (Installation of 54 panels)
monoprint / etching
70 x 50 cm, each panel
1995
- #2 DYWAN, Elysia
Grey Modules, (Installation)
1995
- #3 DYWAN, Elysia
Grey Modules, (Installation)
1995
- #4 DYWAN, Elysia
Grey Modules, (Installation)
1995
- #5 DYWAN, Elysia
Grey Modules, (Installation)
1995
- #6 DYWAN, Elysia
Black Columns, (Installation)
1995
- #7 DYWAN, Elysia
Black Columns, (Installation)
1995
- #8 DYWAN, Elysia
Black Columns, (Installation)
1995
- #9 DYWAN, Elysia
Romanesque Series, (Installation)
1995
- #10 DYWAN, Elysia
Romanesque Series, (Installation)
1995
- #11 DYWAN, Elysia
Romanesque Series, (Installation)
1995
- #12 DYWAN, Elysia
Romanesque Series, Red Portrait
photo silk screen
66 x 66 cm
1995

- #13 DYWAN, Elysia
Romanesque Series, (Installation)
1995
- #14 DYWAN, Elysia
Romanesque Series, (Installation)
1995
- #15 DYWAN, Elysia
Romanesque Series, Grey Landscape
photo silk screen
66 x 66 cm
1995
- #16 DYWAN, Elysia
Romanesque Series, (Installation)
1995
- #17 DYWAN, Elysia
Dancing Feet, (Installation)
1995
- #18 DYWAN, Elysia
Dancing Feet, (Installation)
1995
- #19 DYWAN, Elysia
Dancing Feet, (Installation)
1995
- #20 DYWAN, Elysia
Dancing Feet, (Installation)
1995
- #21 DYWAN, Elysia
Black Column - Orange
monoprint / collagraph
200 x 100 cm
1994
- #22 DYWAN, Elysia
Black Column - Dabs
monoprint / collagraph
200 x 100 cm
1994
- #23 DYWAN, Elysia
Black Column - Peach
monoprint / collagraph
200 x 100 cm
1994

- #24 DYWAN, Elysia
Black Column - Haze
monoprint / collagraph
200 x 100 cm
1994
- #25 DYWAN, Elysia
Black Column - Red
monoprint / collagraph
200 x 100 cm
1994
- #26 DYWAN, Elysia
Black Column - Glow
monoprint / collagraph
200 x 100 cm
1994
- #27 DYWAN, Elysia
Dancing Feet - Crimson
etching / silk screen / relief
183 x 92 cm
1994
- #28 DYWAN, Elysia
Dancing Feet - Green
etching / silk screen / relief
183 x 92 cm
1994
- #29 DYWAN, Elysia
Dancing Feet - Blue
etching / silk screen / relief
183 x 92 cm
1994
- #30 DYWAN, Elysia
Dancing Feet - Ultramarine
etching / silk screen / relief
183 x 92 cm
1994
- #31 DYWAN, Elysia
Dancing Feet - Red
etching / silk screen / relief
183 x 92 cm
1994
- #32 DYWAN, Elysia
Dancing Feet - Grey
etching / silk screen / relief
183 x 92 cm
1994

- #33 DYWAN, Elysia
Dancing Feet - Pink
etching / silk screen / relief
183 x 92 cm
1994
- #34 DYWAN, Elysia
Dancing Feet - Purple
etching / silk screen / relief
183 x 92 cm
1994
- #35 DYWAN, Elysia
Dancing Feet - Gold
etching / silk screen / relief
183 x 92 cm
1994
- #36 DYWAN, Elysia
Structure - X
monoprint / collagraph / stencil
243 x 91 cm
1994
- #37 DYWAN, Elysia
Structure - Cross
collagraph
243 x 91 cm
1994
- #38 DYWAN, Elysia
Structure - Dots
monoprint / collagraph / stencil
243 x 91 cm
1994
- #39 DYWAN, Elysia
Structure - Leg Pillars
monoprint / collagraph / stencil
243 x 91 cm
1994
- #40 DYWAN, Elysia
Structure - Blue
monoprint
243 x 91 cm
1994

